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A STYLISTIC ANALYSIS OF THREE FLUTE PIECES BY DAVID FROMM:
CIRCLING FOR FLUTE AND CLARINET, *TO DANCE TO THE WHISTLING WIND*
FOR SOLO FLUTE, AND *LIGHTSCAPES* FOR FLUTE AND PIANO

by

Candice Behrmann

A DOCTORAL DOCUMENT

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor John R. Bailey

Lincoln, Nebraska

December, 2010

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Candice Behrmann, D.M.A.

University of Nebraska, 2010

Adviser: John R. Bailey

American composer David Froom has worked with groups such as the New York New Music Ensemble and the 21st Century Consort. His music has been performed extensively, and he continues to receive commissions from individuals throughout the United States. He is best known for his piano sonata (1980) and his chamber concerto (1991); his flute music is relatively unknown.

This study focuses on three of Froom's flute works: *Circling* (2002), *To Dance to the Whistling Wind* (1993), and *Lightscapes* (2006). It provides an analysis of each work and examines Froom's use of motivic and intervallic relationships in each movement. Scores and interviews with the composer provide the primary source material. There are four chapters: the first provides a biography of Froom and introduces hallmarks of his compositional style, and each of the following three chapters focuses on one of the aforementioned flute works and includes a discussion of the genesis and premiere of each work, a formal analysis of each movement, and an examination of specific compositional techniques used. The Conclusion shows the connections and similarities among the three flute works. It recaps the numerous compositional techniques Froom uses, and

demonstrates how an understanding of these aspects and the formal construction of each movement will ultimately aid in performance and influence musical decisions.

The aim of this study is to increase awareness and understanding of Froom's music, thus encouraging further investigation and performances of his works. The three pieces examined contain a representative sampling of six of Froom's compositional techniques (use of set classes (025) and (027), conflation of form, cross-movement relationships, references to other movements in multi-movement works, cadential rhetoric in both pitch-centric and atonal compositions, and continuous variation). Further research may suggest that these same techniques are found in his other works as well.

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ACKNOWLEDGEMENTS

I would like to thank several people who have assisted me with this endeavor.

First and foremost I would like to sincerely thank my advisor, Dr. John Bailey, for his help with this project and for the support and encouragement he has given me through the past five years of flute study. He has helped me become a better teacher and player, and for that I thank him.

I would like to thank David Froom, for allowing me to discuss these incredible flute pieces. It has been a great experience to learn his music, and to learn about his compositional style, an understanding of which has helped me bring this document to fruition. I thank him for his willingness to answer questions and being available for interviews and coaching sessions on his music. All musical examples in this document are used by permission of the composer

To my committee members, Dr. Stanley Kleppinger and Dr. Diane Barger, thank you for your encouragement and support throughout my experience at the University of Nebraska-Lincoln. I would also like to thank Dr. Kleppinger for his guidance through the theoretical portion of this document.

I would like to thank my colleague and teacher, Susan Goodfellow, for her constant encouragement and support throughout my entire collegiate career. Her persistent attitude and unfailing belief in my potential is one of the reasons I furthered my education.

Lastly I would like to thank my parents, Greg and Michelle Behrmann, for their love and support, without whom I wouldn't be who I am today. Thank you for always

believing in me and encouraging me throughout all of my life. This document is dedicated to the two of you.

INTRODUCTION

American composer David Froom (b. 1951) is professor of composition and theory at St. Mary's College of Maryland. Even though Froom's music has been performed throughout the world, little is known about his flute music. Relatively little has been written on Froom or his flute music, and thus the following study is an attempt to illustrate and highlight various compositional techniques that are found in many of his compositions.

This document will focus on three flute works that deserve scholarly examination: *Circling* for flute and clarinet (2002), *To Dance to the Whistling Wind* for solo flute (1993), and *Lightscares* for flute and piano (2006), all of which are representative of his compositional style. This document will focus on how performance is aided through analysis, and will concentrate on the similarities and differences among the pieces. Its primary focus will be to examine Froom's use of motivic and intervallic relationships in each work. It will also demonstrate the localized and long-range use of intervals and motives that are developed through continuous variation.

This study is divided into four chapters. The first contains biographical information and a discussion of Froom's compositional styles. It discusses the four primary categories of Froom's overall musical output, and places each of his flute pieces in the context of his *oeuvre*. Chapter Two, *Circling*, focuses on the "circling elements" that are found in all three of that works movements. These circling elements are highlighted through formal construction, pairings of the instruments, and compositional techniques, such as hocket and heterophonic imitation. Chapter Three, *To Dance to the*

Whistling Wind, discusses Froom's use of continuous variation through set classes (025) and (027). It also discusses Froom's combination of tonal languages: atonality, tonality, and pitch-centricity. This single movement is divided into four smaller movement-like sections; each of which expands motives heard in mm. 1-3, the basis of the entire composition. The final chapter focuses on Froom's motivic development and voice prolongations and progressions in *Lightscares*.

The Conclusion shows the connections and similarities among the three flute works. It recaps the numerous compositional techniques Froom uses, and suggests how an understanding of these aspects and the formal construction of each movement will ultimately aid in performance and influence musical decisions.

CHAPTER 1: BIOGRAPHICAL INFORMATION

American composer David Froom was born in California in 1951. He began piano lessons at age five and also studied the violin and saxophone. At age twelve he began writing and arranging music, including numerous pieces for his middle and high school bands, but did not seriously begin composing music until he was an undergraduate student at the University of California-Berkeley.¹

He attended UC Berkeley as a music major, eventually studying composition. After his third year he left school to play in a rock band for three years. Upon returning to school at age twenty-five, he focused his studies in composition studying with Joaquin Nin-Culmell and Edwind Dugger. He graduated with a bachelor of music with highest honors. In 1977-1979, Froom pursued a master of music in composition at the University of Southern California, where his composition teachers included Humphrey Sill, William Kraft, and Robert Linn. His final degree, a doctorate of music arts in composition, was received from Columbia University in 1984, where his teachers included Chou Wen Chung, Mario Davidovsky, and Vladimir Ussachevsky. Before graduating, Froom was granted the opportunity to study on a Fulbright Scholarship at Cambridge University with Alexsander Goehr. Though Froom benefited from studying with many teachers, he considers his greatest influences to be Wen-Chung, Davidovsky, and Goehr.²

From 1985 to 1989, he worked at the University of Utah as an assistant professor of composition and theory, and has been professor of composition and theory at St Mary's College of Maryland since 1989. Concurrent with this position, he was an adjunct composition teacher at the Peabody Conservatory in Baltimore in the spring of 2000. In

¹ David Froom, email correspondence with author, March 25, 2010.

² Ibid.

addition to teaching numerous courses in composition and theory, he is currently serving a second term as the director of the Department of Music at St Mary's, a position he has held since 2004. He held a previous appointment as director in 1993-1995.

Froom's music has been performed throughout the United States and abroad, by such ensembles as the New York New Music Ensemble, the Twentieth Century Consort, the United States Marine and Navy Bands, and numerous symphony orchestras. He has had performances in England, France, Germany, Austria, Italy, Holland, Cyprus, China, and Australia.³ Froom's music has been recorded on many record labels, including Bridge Records (*Circling*) and Arabesque (*To Dance to the Whistling Wind*). *Circling*, *Lightscares*, and *To Dance to the Whistling Wind* are published by American Composers Alliance.⁴ In 2006 the Music Teachers National Association awarded him the Shepherd Distinguished Composers Award,⁵ and *Lightscares* was featured at the National Convention in Toronto. In addition to receiving numerous awards, Froom has received commissions from the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations.⁶ In 1993 the Kennedy Center awarded him first prize in the Friedman Awards. He was also the featured composer at the Festival of New American Music in Sacramento, California (1991), served as a composer-in-residence at the Snowbird Institute for the Arts and Humanities, and has held two residencies at the MacDowell Colony.⁷

³ David Froom, "Biographical Information," <http://www.davidfroom.com> (accessed April 5, 2010).

⁴ David Froom, email correspondence with author, August 26, 2010.

⁵ Ann Rivers Witherspoon "David Froom: MTNA/Shepherd Distinguished Composers Award 2006" *American Music Teacher* 56 no.6. (June-July 2007): 86-87.

⁶ For a complete list of honors and awards, please see Appendix A.

⁷ David Froom, email correspondence with author, August 26, 2010.

COMPOSITIONAL STYLE

Froom has commented about his own compositional style as follows:

I think of myself as a pitch-centric twelve-note composer. I like the idea of pitch centricity, not poly-centricity. I do not like to have pitch centers that are competing, but to either have music that is pitch centric, or music that is not. I [also] like to use all twelve notes.⁸

His music is mostly atonal, but sometimes employs diatonic elements to establish key centers, such as scales and fifths. That said, he also uses these same techniques to negate any feeling of tonality, as in *Circling* and *To Dance to the Whistling Wind*. He also uses the rhetoric of cadences to establish key areas and articulate formal design, as we will see in all three compositions studied. Overall, analysis of the intervallic and motivic content of each work reveals how Froom's continuous variation is developed, permitting a fuller recognition of the formal organization of each movement, which enhances the performer's ability to give shape to these works.

Froom's musical output fits into four different genres: works for large ensemble, chamber ensemble, solo instruments, and voice. *Circling* and *Lightscares* are representative of his chamber works; *To Dance to the Whistling Wind* of his pieces for solo instruments.⁹

⁸ David Froom, interview by author, California, Maryland, January 30, 2010. This interview was graciously given over the course of six hours. Froom invited me into his home for a weekend where we discussed each of the three pieces in detail. We discussed the story behind each composition, the theoretical aspects of form and motivic development, and the compositional styles and traits that he likes to use. During this time Froom also provided me with coaching sessions on *To Dance to the Whistling Wind* and provided feedback to help improve my performance of his other works. Through this interview, I gained many important insights that helped shape the direction of this document.

⁹ Please see Appendix B for a selected works list.

CHAPTER 2: *CIRCLING*

GENESIS AND PREMIERE OF COMPOSITION

In 2002 the New York New Music Ensemble (NYNME), a group that “has commissioned, performed, recorded, taught, and fiercely advocated the music of our time,”¹⁰ celebrated its twenty-fifth anniversary. In honor of this milestone they commissioned three composers, Dorrance Stalvey, Stephen Dembski, and Froom, to each write a two-minute birthday card. Froom was selected to write a duet for flute and clarinet.

With this piece, *Duettino*, Froom wanted to showcase his compositional ability. He hoped to be able to grab people’s attention, ensuring that they would remember the two-minute piece in the four-hour concert. Paul Griffiths, a music critic for the *New York Times*, noted:

In its 25 (or 26) years, the ensemble has performed well over a hundred new scores, building and maintaining a style: these musicians are the musical equivalent of white-water rafters, and their composers have generally been eager to give them plenty to do.... Also on the program were...birthday greetings from Dorrance Stalvey, Stephen Dembski and David Froom. Of these Mr. Froom’s *Duettino* for flute and clarinet is a piece the ensemble will surely be carrying into its next quarter-century.¹¹

After receiving such a wonderful review, Froom contacted the NYNME and asked about writing two additional movements, thinking it would be easier to keep a seven- or eight-minute piece in the repertoire verses a two- or three-minute piece.¹²

¹⁰ <http://www.nynme.org>, accessed April 12, 2010.

¹¹ Paul Griffiths, “Music Review; Belated Salute to That Ensemble That Has Performed More Than 100 Works,” *New York Times*, April 22, 2002.

¹² David Froom, interview by author, California, Maryland, January 30, 2010.

Upon completion, he titled the piece *Duettini*. Later that year the Washington, D.C.-based 21st Century Consort wanted to program the piece on their concert, and contacted Froom about the possibility of changing its name. The director of the group suggested the title *Circling* because of the way the flute and clarinet interact with and circle around each other. Froom took a few days to think about it and concluded that he liked the change. It is now only known by this name.¹³

After completing all three movements, Froom dedicated the first movement, “Tête-à-tête,” to Jayn Rosenfeld, flutist and executive director of the NYNME, and the second movement, “Pas de deux,” to NYNME clarinetist Jean Kopperund. Despite the dedications, they are not designed to match the individual player’s personality.¹⁴ The original “Duettino,” became the third movement of the work.

Froom commented about the contrasting styles of the movements of *Circling* as follows:

Given the tone of the last movement and the personalities of the NYNME players, I wanted to write something spiky and I wanted to write a middle movement that was soft and gentle...The NYNME players are sort of famous for playing Carter, Babbitt, and Martino, the hardest core of hardest core...They are dedicated players to that stuff and I figured I would write a seven- or eight-minute piece, kind of like Carter’s *Espirit Rude/Espirit Doux*.¹⁵

Circling creates order out of chaos. “Tête-à-tête” exudes spikiness, and independence, the two instruments rarely being in accord. “Pas de deux” explores the world of semi-independence, where each instrument takes turns leading and supporting.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

This movement leads nicely into the third movement where the two instruments are swirled into a single entity.

“TÊTE-À-TÊTE”

The first movement’s title “Tête-à-tête,” refers to a private conversation between two people. This movement, however, sounds more like an argument than a pleasant conversation. According to the composer, competing rhythms signify disagreement, while unison or similar rhythms and pitches represent agreements, or attempts to understand the other person.¹⁶ At times these moments of agreement are brief, but other times, like the B section, the periods are longer. These points of agreement/disagreement reflect the formal designations within the movement.

As shown in Example 2.1, “Tête-à-tête” is cast in a modified ternary form with a coda.

Example 2.1
Formal diagram of “Tête-à-tête”



The A section is characterized by competing rhythms – such as sixteenth notes versus triplets or sixteenth notes versus quintuplets – that represent disagreement. As epitomized in the first three bars, shown in Example 2.2, the flute and clarinet never attack together. Musical examples show the transposed B-flat clarinet part; discussions refer to concert pitch.

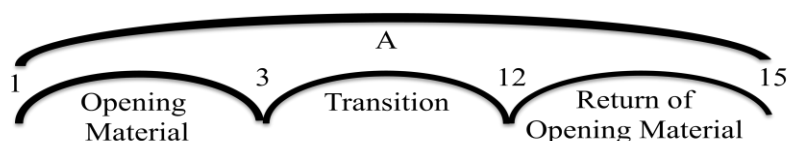
¹⁶ Ibid.

Example 2.2
 “Tête-à-tête” mm. 1-3

The last staggered entrance occurs in m. 3 when the flute finishes the clarinet’s line. Beat 1 of m. 3 should sound like a stream of continuous sixteenth notes. At this point, the instruments momentarily end their disagreement and start the transition with identical rhythms.

As we see in Example 2.3, the A section has an internal ternary structure: the opening material, a transition, and a return of the opening material.

Example 2.3
 Formal breakdown of section A, “Tête-à-tête”



In all three compositions discussed in this document, Froom plays with the formal expectations of the listener. He expects his audience to have some knowledge of formal structure and uses the expectations to throw them slightly off balance.¹⁷ In “Tête-à-tête” Froom begins playing with the listener’s formal expectations in the construction of the A section. The return of the opening material, mm. 12-15, is an expansion and intensification of mm. 1-3. Typically a return of the opening material suggests the

¹⁷ Ibid.

beginning of a new section; however, Froom uses the explicit return to close out the A section, creating a circling effect, ending as he began. Example 2.4 illustrates the relationship between these two A sections.

Example 2.4
Comparison of the opening bars of “Tête-à-tête”: mm. 1-3 reappears varied and expanded in mm. 12-15

The image displays two systems of musical notation for a piece in 4/4 time. The top system, labeled '116' at the beginning, contains measures 1 through 3. Measure 1 features a piano introduction with a treble clef and a key signature of one flat, marked with a forte (ff) dynamic. Measure 2 is marked with a piano (p) dynamic, and measure 3 with a forte (f) dynamic. The bottom system, labeled '12' at the beginning, contains measures 12 through 15. These measures are variations of the first system. Lines connect the musical phrases in the top system to their corresponding variations in the bottom system, showing how the opening bars reappear varied and expanded. The dynamics in the bottom system are ff, ff, f, and ff.

The B section (mm. 16-23) provides a stark contrast to the previous section and represents the two instruments trying to agree. It begins like the transition from the A section (beginning at beat 3 of m. 3) but after this familiar transition-like material, the two instruments converge to a monophonic line at m. 19. This unison line continues in mm. 20-21, but the melody has been divided between the two instruments in hocket, a technique Froom uses throughout *Circling*. It is first seen in m. 20 (Example 2.5), and is later seen in “Duetтино.”

Example 2.5
Hocket, mm. 20-21



At the end of m. 21 the instruments resume the simultaneous unison line, until m. 23, the end of the B section.

“Tête-à-tête” is not a “textbook” ternary form. Froom uses the aesthetic and rhythmic motives from the A and B sections to create the third section, mm. 23-25, section C. The instruments resume disagreement as the section alternates between unison rhythms but not identical pitches – now in the form of trills – reminiscent of the B section, while the linking material provides the unrest caused by fighting rhythms and disjunct intervals reminiscent of the A section. Even though the listener may not notice the immediate connection to the previous A and B sections, moments of agreement and disagreement between the two instruments are quite easily recognizable. In addition, each section within the ternary form is separated by a caesura.

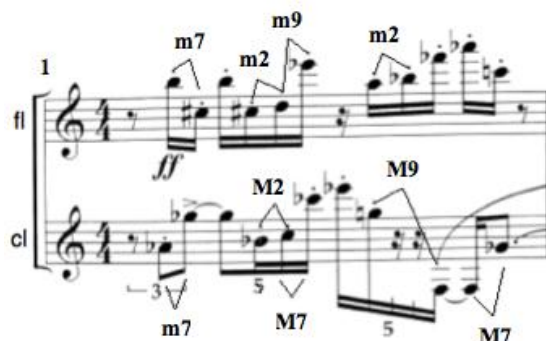
A brief coda begins at m. 36, immediately dropping in tempo and energy. The coda is marked *subito* $\text{♩}=76$, providing a sudden contrast from the energetic and fast-paced motion of $\text{♩}=116$ for the majority of the movement. Froom is specific with his metronome markings, indicating the fastest tempo that the movement should be

performed.¹⁸ While $J = 116$ is the overall performance tempo, the ultimate tempo needs to achieve the overall insistent character of this movement, as demonstrated by the spiky, disjunct contrapuntal lines.

Froom frequently favors writing with intervals of seconds, fourths, and fifths because he likes the sound of these intervals and the various combinations they can produce.¹⁹ In “Tête-à-tête,” Froom favors the use of the second, particularly its inversion, the seventh, and its compounding to the ninth. Both instruments in Example 2.6 begin the movement using many melodic sevenths, seconds, and ninths.

Example 2.6

Measure 1: Each contrapuntal line consists of numerous sevenths, seconds, and ninths



These intervals form the disjunct contrapuntal line that is evident throughout this movement. In addition to the linear use of the second intervals found in each instrument, Froom uses these intervals harmonically. An example of a succession of these harmonic intervals is found in mm. 34-35 (Example 2.7), a climatic moment right before the coda.

¹⁸ Ibid.

¹⁹ Ibid.

Example 2.7

Measures 34-35: succession of harmonic intervals of sevenths, seconds, and fifths

Fl

Cl

P5 M7 P5 M7 m2 M2 P5 M7 P5 M7 m2 M2 P5 M7 P5 M7 m2

As seen in Example 2.8, the C-sharp in the clarinet provides harmonic support for the many seconds and sevenths that are present between the two instruments in this measure.

Example 2.8

Measures 39-40 in *Tête-à-tête*: Froom uses harmonic and linear intervals, seconds, seventh, and ninths

Fl

Cl

M2 m2 m2 M7 M9

As shown in Example 2.9, the flute and clarinet conclude the movement with a final harmonic minor second. The clarinet gets the last word, with one last attempt to “win the argument,”²⁰ with a final descent of a minor second, E-flat–D

Example 2.9

The final two measures of *Tête-à-tête*, mm. 44-45: harmonic and contrapuntal interval of a minor second

Fl

Cl

m2 m2

²⁰ Ibid.

“PAS DE DEUX”

While the name evokes a duo dance in ballet, “Pas de deux,” is a love duet between the flute and clarinet.²¹ In this slow movement, each instrument in turns leads and supports. It is also in a ternary form with a coda. See Example 2.10.

Example 2.10
Formal diagram of “Pas de deux”



“Pas de Deux” is a predominantly soft movement. The movement begins with motive A and B played by the clarinet at a *piano* dynamic. Even though it is marked soft, the clarinetist should play it at a comfortable dynamic range, eventually allowing sufficient room to play the B section marked at a *ppp* dynamic. If the clarinetist begins the movement too softly, there will not be much room for contrast. The middle section represents intense hushness — the softness requiring absolute restraint in terms of volume.²² This middle section also pushes forward; finally coming out dynamically in m. 19, where all of the intensity finally breaks.²³ The *forte* dynamic is brief, but vitally important to the emotional quality of this movement. Both players should reach *forte* by beat 4 of m. 19.

This movement begins with a clarinet solo followed by the countermelody played by the flute, starting in m. 2 and concluding in m. 8, beat 2. The opening motive, shown in Example 2.11 unifies this movement and eventually becomes the motivic framework

²¹ Ibid.

²² Ibid.

²³ Ibid.

for the coda. The two parts of this motive are represented in Example 2.11. Motive A is found in m. 1, beats 1-2, and is a descending minor third. Motive B, which follows, is the same descending minor third filled in: a half step, followed by a whole step.

Example 2.11

“Pas de deux”: motive A (minor third) and motive B (filled in minor third)

Example 2.11 shows musical notation for two instruments: Flute (Fl) and Clarinet (Cl). The Flute part has a whole rest in the first measure, followed by a triplet of eighth notes in the second measure, marked *mp*. The Clarinet part plays Motive A (a descending minor third) in the first measure, marked *mp*, and Motive B (the same descending minor third filled in: a half step, followed by a whole step) in the second measure, also marked *mp*. A bracket connects the two measures, indicating the relationship between the motives.

The same formal circling principle that existed in “Tête-à-tête” is present in this movement and is shown in Example 2.12. At the beginning the clarinet has the leading line, motives A and B, while the flute supports with a countermelody. In m. 7 the flute and clarinet are equal partners, with no one instrument more important than the other. The flute emerges with the leading line (motives A and B) in m. 10, where the two instruments exhibit a motivic voice exchange that closes off the first section. Once again, we end as we began.

Example 2.12

“Pas de deux” motivic voice exchange with both the opening and countermelody, mm. 1-3 and 10-11

Example 2.12 shows musical notation for two instruments: Flute (fl) and Clarinet (cl). The notation is divided into two sections: measures 1-3 and measures 10-11. In measures 1-3, the Clarinet (cl) plays Motive A (part 1) and Motive B (part 2), marked *mp*, while the Flute (fl) plays a countermelody, marked *mp*. In measures 10-11, the Flute (fl) plays Motive A (part 1) and Motive B (part 2), marked *p*, while the Clarinet (cl) plays a countermelody, marked *p*. A bracket connects the two sections, indicating the motivic voice exchange.

The short B section is only seven measures long, mm. 13-19. According to Froom, this section is “embarrassingly sensual”²⁴ and consists of thirty-second notes and trills in both the flute and clarinet, played at a *pp* dynamic. Through the entire middle section the two instruments are in rhythmic unison. Froom increases the metronome marking to ♩ = 60. At this slightly faster tempo, Froom notes that the trills represent hearts fluttering, and the pauses symbolize moments that the lovers can catch their breath.²⁵ This is shown in Example 2.13.

Example 2.13
Thirty-second notes, trills, and rests, in the B section

B Section

The musical score for Example 2.13 shows measures 13-19 for flute (fl.) and clarinet (cl.). The tempo is marked as ♩ = 60. The flute part begins with a half note rest in measure 13, followed by a series of thirty-second notes and trills. The clarinet part follows a similar pattern. Dynamics include *pp* and *ppp*. Trills are marked with 'tr' and wavy lines.

At this point it is not clear who is leading. According to Froom, the flute has the melody, but the clarinet is always underneath, supporting.²⁶ The “wild passion” gesture²⁷ in m. 19, Example 2.14, leads directly into the return of the A section, this time slightly truncated.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

Example 2.14

The “Wild Passion” gesture, m. 19, culminates with the return of the opening motive, the A' section, m. 20



Froom uses the two set classes (025) and (027) as a compositional tool throughout all three compositions discussed in this document. These two set classes include the intervals that Froom favors: the second, the fourth, and the fifth. The set types can be broken down into the following intervals: (025), a whole step and a perfect fourth; and (027), a whole step and a perfect fifth.

In “Pas de deux,” the flute takes over the melody in m. 24, a sequence of set classes (025) and (027).²⁸ This new theme is a variation of the original countermelody (found in mm. 2-5). Shown in Example 2.15, this flute solo in m. 24 follows the same pattern of sequences.

Example 2.15

Flute solo in mm. 24-26 as related to mm. 2-5, containing set classes (025) and (027)

flute solo

countermelody

²⁸ Ibid.

The flute has one last reference to motive A, the descending minor third, in m. 27.

A pause in m. 27 signals the end of the A' section and begins the coda. Froom brings back themes from all sections and varies them in the coda. The thirty-second notes and trills are reminiscent of the B section. Measure 28 is a combination of the two motives from the opening theme, but here occurring simultaneously. As shown in Example 2.16, the flute begins with motive A, while the clarinet has motive B, falling whole and half steps, slightly extended. In m. 30 their roles are reversed.

Example 2.16
Voice exchange in the coda of “Pas de Deux”

The last few measures continue to bring back elements of both sections. As each voice enters in alternation, Froom creates a melody that is shared between both instruments. The final trill at the distance of a fourth, lends the conclusion a feeling of unrest, never settling on a particular note.

In “Pas de deux” the flute and clarinet are either in rhythmic unison (B section) or create a single line out of alternating entrances (A section). As seen in Example 2.17 the flute and clarinet do not line up rhythmically. In mm. 8-9, for instance, it is imperative that both performers know what the other instrument is doing so that the entrances are staggered correctly.

Example 2.17

Measures 8-9 of “Pas de deux,” continuous melody shared between two instruments



Froom does not use competing rhythms as he did in “Tête-à-tête.” When the instruments do not line up rhythmically, Froom’s voice leading extends between the two instruments and creates occurrences of (025) and (027). An example of this is found in mm. 25-26. After the flute finishes its countermelody, the clarinet enters in m. 26, with staggered entrances against the flute. These entrances, shown in Example 2.18, demonstrate the voice leading connection that is present between instruments.

Example 2.18

Voice leading exchange between the flute and clarinet resulting in set classes (025) and (027)



The climax of this movement is in m. 20, the return of the A theme. After the opening motive, make sure that the triplet between both instruments, beat 4 of m. 20, is clearly discernable. This is another example of how the flute and clarinet work together rhythmically. If the performers are not deliberate in the execution of this rhythmic figure, it can sound uncertain and lazy. Finally, in the coda, the performers need to bring out the various motives from the A and the B sections.

“DUETTINO”

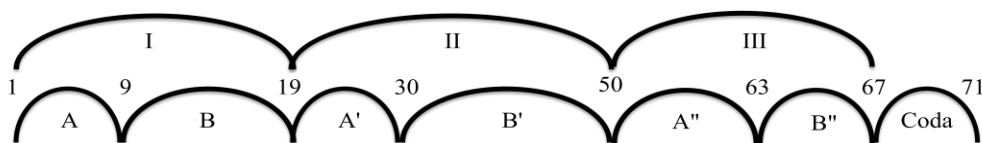
Even though movement three was composed first, it is a wonderful end to the composition. “Duetтино” showcases the ability of the flute and clarinet to blend and interact with one another, showcased in the numerous pitch and rhythmic unisons executed by the two instruments. “Duetтино” is fast and energetic and needs a sense of flair from the performers.

Froom wanted to make this movement sound impressive while playing to the strengths of each instrument. He also desired to write a piece that had slow harmonic activity – achieving greater harmonic stability and control – but was bustling, with lots of rhythmic activity.²⁹ That said, this bustling creates a pitch stasis as Froom returns to the same dyad numerous times before moving on to another set of notes that he chooses to repeat. This technique is also used in the second movement of his *Lightsapes* for flute and piano.

The A theme, with its halting, repetitive motion, is easy to recognize whenever Froom returns to this idea. After understanding the formal structure, the performers are better able to convey the sense of arrival at crucial structural points in the movement. The composer thinks of this movement as a modified strophic form. Each Roman numeral in Example 2.19 represents a strophe; the capital letters represent the different themes that are found within the three strophes.

²⁹ Ibid.

Example 2.19
Formal diagram of “Duetto,” modified strophic form



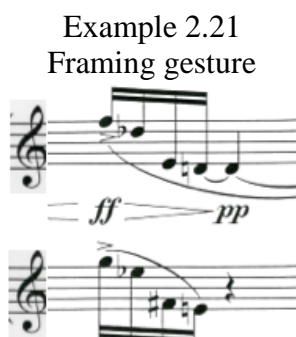
Since “Duetto” only uses the flute and clarinet, Froom creates variation (between the A sections) by having each instrument start on different pitches at each strophic return. This is atypical of the standard strophic form, which would have an exact repetition of the melody for each succeeding strophe of text. Example 2.20 juxtaposes the openings of each A theme.

Example 2.20
Recurrences of the A theme: mm. 1-2, 19-20, and 50-51

Example 2.20 displays three musical excerpts showing the first three recurrences of the A theme. The first excerpt (mm. 1-2) is in 4/4 time, marked *pp* and *f*. The second excerpt (mm. 19-20) is in 4/4 time, marked *mp*. The third excerpt (mm. 50-51) is in 3/4 time, marked *p* and *f*.

The first A theme, mm. 1-9, is monophonic. Throughout the A section, Froom uses hocket, allowing the performers to breath without interrupting the line. The melody is generated by varying and expanding (025) and (027) and whole steps (D to E). At the

conclusion of this first A section, both instruments sustain a unison E, ultimately leading to the F – the first note in the framing gesture; a descending four-note, arpeggio-like gesture consisting of a descending minor third, diminished seventh, and a major second, illustrated in Example 2.21.



This gesture is found in both instruments and provides the bridge between each occurrence of the A theme and the following B section. Without this framing gesture, the A section would feel incomplete.

The second system of Example 2.20 shows the first two measures of the second A theme, where the flute is a whole step higher than the original. Froom places the flute in a higher register to bring more brilliance to the ensemble.³⁰ He extends the second presentation of the A theme by two bars. The countermelody in the clarinet is in rhythmic unison, but not in pitch unison with the flute, allowing the clarinet to explore different harmonies. The flute and clarinet close the section at m. 20 with a perfect fifth.

In mm. 24-28 Froom uses hocket to expand the repetition of the set class (027). In m. 26, beats 1-2, the unison line is disrupted by brief alternations of the set class (027), an eighth note apart (Example 2.22).

³⁰ Ibid.

Example 2.22
 Alternations of (027) between the flute and clarinet, m. 26



In mm. 27-28 Froom ends the section by bringing back the familiar ending of the A theme. He eventually reaches E and F-sharp, the notes this section has been circling around. The listener recognizes this as the concluding section of the A theme that leads into the cadence, another occurrence of the framing gesture. While the flute sustains an F-sharp, the clarinet moves in oblique motion, using (025) and whole steps as the intervallic material, ending this second A section.

The final system of Example 2.20 shows the last occurrence of the A theme. The flute maintains the melody while the clarinet takes on more of a soloistic role, with flourishes underneath the flute's longer note values. There is an expansion and sequence of the (027) in mm. 55-56 (see Example 2.23). Here the flute and clarinet are in heterophonic imitation.³¹

Example 2.23
 Heterophonic imitation, mm. 55-56 of "Duetto"



³¹ "A musical texture resulting from simultaneous performances of melodic variants of the same tune." Encyclopedia Britannica Online, s.v. "heterophony." <http://www.britannica.com/EBchecked/topic/264316/heterophony> (accessed September 25, 2010).

The A theme returns in m. 59, when the instruments agree rhythmically and the listener recognizes the melodic material leading up to the final framing gesture. The two instruments stop abruptly in m. 62 with a rest, creating the rhetoric of a half cadence. The statement remains incomplete because we have not heard the final framing gesture. Froom completes the cadence two bars later (m. 64) with an augmented version of the final framing gesture.

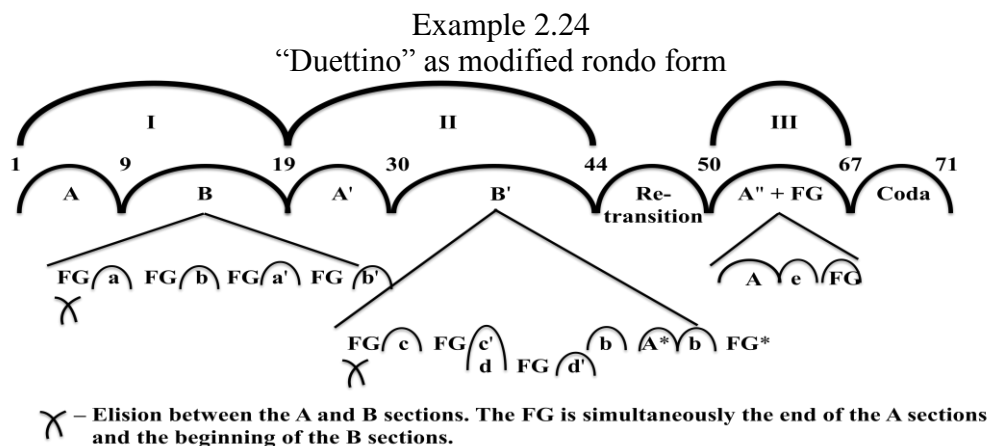
It should be noted that Froom keeps the A theme in the flute part; each new occurrence of the A theme is expanded and varied. The first A section is in unison. In the second occurrence (A'), the flute is transposed up a whole step, while the clarinet explores a more soloistic “independence of line.”³² Finally, Froom expands the A' section by varying the set classes (025) and (027) using heterophonic imitation. At the conclusion of all three A sections, every A theme is followed by a framing gesture (Example 2.21). This framing gesture has a dual function. On the one hand, it creates an elision between the A and B sections. It resolves the A section by releasing the tension that is created by the held note in both instrumental parts, suggesting the rhetoric of an “authentic” cadence. On the other hand, the framing gesture is the beginning of each B section.

In a modified strophic form, the B section becomes an expansion of the framing gesture (FG); with each gesture linked by a different motivic unit. As the FG is never varied or transposed, the intervening motivic units provide contrast and variety within its given section. It is found four times throughout the first B section: in mm. 9, 10-11, 12-13, and 15-16. Froom uses hocket in the final gesture, m. 15-16, and inverts the clarinet's

³² David Froom, interview by author, California, Maryland, January 30, 2010.

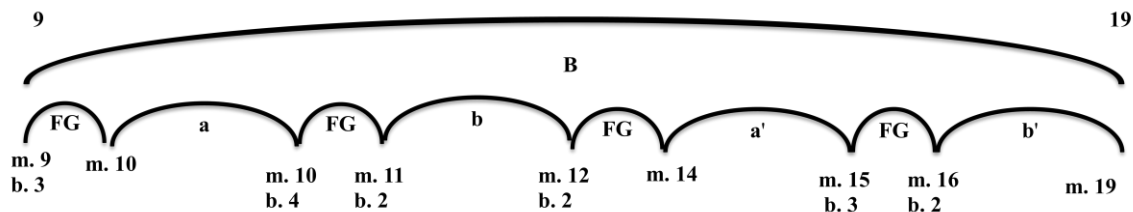
ascending framing gesture. The final B" section, mm. 63-67, consists of a single occurrence of the FG. Because the previous B sections have repeated and expanded the FG, the brevity of the last section does not affect the listener since the idea has been developed numerous times.

Looking at this movement on a motivic level, it can also be seen as a modified rondo form. The main difference between the strophic and rondo interpretations lies in the motivic development of the B sections (Example 2.24).



Ultimately this movement is a combination of these two forms, strophic and rondo. Each strophe has a complete A theme, followed by the framing gesture (FG). In a standard rondo, there is no third B section. This allows the A" section to conclude with the final FG acting in a cadential manner. In the first B section (Example 2.25) the FG comes back four times, each time separating the occurrence of a smaller motive.

Example 2.25
Formal diagram of the first B section



The FG acts as the common thread in all of the B sections. Froom uses the FG and silence to separate each motivic idea, marking formal and phrase length divisions. In motive a, the flute and clarinet are in oblique motion; the flute sustains a low D while the clarinet has a small countermelody consisting of whole steps and the set class (025) (see Example 2.26). This is the first time in the movement that the flute and clarinet have not been in unison.

Example 2.26
Motive a



The subsequent a' motive is an expansion of this motive. No new notes are introduced, just a rhythmically varied repetition of (025). Froom also adds another phrase and separates it with rests.

Motive b is a series of repeated notes; the pitches are repeated twice or three times before a new note is introduced. Within this motive (Example 2.27) the two instruments are moving in both contrary and similar motion.

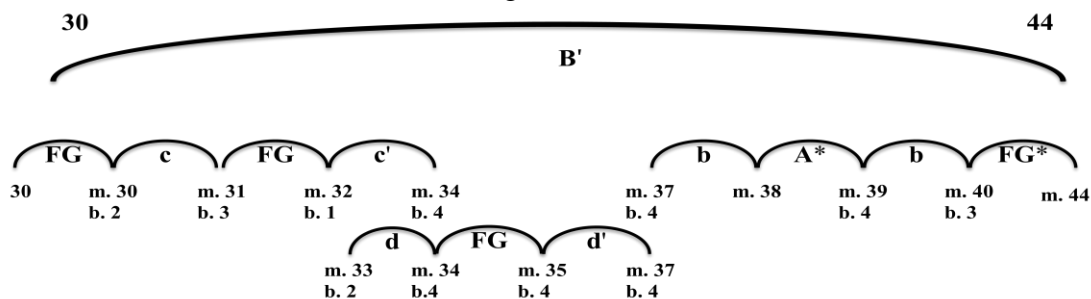
Example 2.27
Motive b



Motive b' consists of two phrases separated by a rest (m. 16 to the downbeat of m. 17.) The first phrase uses the same notes as the previous b motive, but this time Froom changes the number of repetitions. In the second phrase both instruments climb two-octaves in register, eventually leading to the second A section.

Each B section uses the FG as the common thread, but the second B section uses new motivic material to separate the FG. Example 2.28 illustrates.

Example 2.28
Formal diagram of B' section



* = Similarities to that motive

Froom begins the B' section similarly to the initial B section with a statement of the framing gesture, but a whole step higher in the flute and no longer in unison. Froom places a countermelody in the clarinet to separate the framing gestures, but uses new motives for this countermelody. The clarinet begins by referencing the b motive with

repeated notes, then quickly moves into patterns of quintuplets (c motive) as shown in Example 2.29.

Example 2.29
c motive, m. 31



From fragments the c motive (c') in m. 32 and combines it with a new d motive; the descending minor third that was originally heard in the first framing gesture. The flute and clarinet trade off entrances of the quintuplet and conclude with a descending minor third, found in the flute (see Example 2.30).

Example 2.30
Combination of motives c and d, m. 32



When the d motive returns (d'), in mm. 35-37 each instrument rhythmically displaces the minor third motive. With this displacement there should be a constant band of sound between the performers (see Example 2.31).

Example 2.31
d' motive



The last part of the B' section, mm. 37-44, does not have a framing gesture dividing the motives. The A* motive, which is bookended with quick references to the b

motive (three repeated notes), is reminiscent of the opening material. The A* motive is marked with an asterisk because its intervallic construction, with its use of whole steps and (025) and (027), is similar to the original A theme's intervallic make-up. However, that is the only similarities this particular motive shares with the theme. From ends this section with a descending gesture that echoes the framing gesture in the flute part. This motive is also marked with an asterisk because it recalls the essence of the framing gesture but does not use the same melodic intervals in its construction. This motive is an expanded version of the FG that uses larger descending intervals in augmentation to conclude this section. The trills and tremolos found in the clarinet (mm. 41-43) reference back to the B section of "Pas de deux."

Before the re-transition, both instruments experience a pause at the beginning of m. 44, which leads back to a final statement of the A theme (m. 50). The initial part of the re-transition, shown in Example 2.32, uses (025) as a point of variation.

Example 2.32
Measures 44-45 of "Duetto": sequence of set classes (025) and (027)

The image shows a musical score for measures 44-45 of "Duetto". It features two staves: Flute (Fl) and Clarinet (Cl). Measure 44 begins with a rest for both instruments. In measure 45, the flute plays a sequence of notes marked with a bracket and the set class label [025]. The clarinet plays a sequence of notes marked with a bracket and the set class label L025. The notation includes various musical symbols such as notes, rests, and accidentals.

This re-transition does not present any new material. In mm. 46-48 the minor third is repeated, as the flute and clarinet are joined in unison, only to be interrupted by a low D in the clarinet. The flute and clarinet return to a series of (025) and (027), leading to the final return of the A theme.

In m. 63, the flute and clarinet crescendo into the last statement of the FG, only this time it is more difficult to discern. In mm. 64-67 (Example 2.33), the FG is in augmentation.

Example 2.33
The final framing gesture in mm. 64-65



This final framing gesture is preceded by the c motive and concludes the final A section.

The material that follows is a coda – ultimately leading to the concluding gesture, both instruments in unison. Measure 68 (Example 2.34) is followed by a rest that acts like a grand pause; this is to be a huge moment of tension, held as long as possible, with music beginning again before any applause happens. This should sound like the performers cut themselves off in midsentence.³³ For the concluding gesture Froom wanted something characteristic for each instrument. The instruments move in contrary motion, with the flute shooting off into the higher register and the clarinet moving downwards to end in the soft warm tones of the low register. Though the instruments are moving in opposite directions, they present the same pitch classes simultaneously.

³³ Ibid.

Example 2.34
Final gesture, m. 69



In conclusion, the form of “Duetтино” can be seen as either a strophic or a rondo form. There are, however, problems with both conceptions. If “Duetтино” is a strophic form, the last occurrence of the B section is only three measures long, which is not proportional with other parts of the form. Furthermore, the framing gesture is used as the foundation of every B section, with each gesture connected by the expansions and variations of different melodic material. In contrast, examination of the motivic development in each B section reveals that the B sections are not just about the framing gesture, but are about the motivic development within each B section. From a rondo perspective, the framing gesture serves two functions: a cadential gesture, concluding the A sections, and as a common thread that begins both B sections. For the first two B sections the framing gesture serves this dual purpose. Nevertheless, the last statement only concludes the A section. It does not serve as the beginning of a new B section because Froom only states the gesture in augmentation for a final time. A single formal label on this movement cannot fully explain the developments within each section without raising other questions about the validity of that label. This movement is perhaps best viewed as a hybrid form, allowing for a more nuanced understanding, aiding in performance and enhancing the performers’ ability to interpret the work.

CHAPTER 3: *TO DANCE TO THE WHISTLING WIND*

GENESIS AND PREMIERE OF THE PIECE

Flutist Laurel Zucker, Professor of Flute at California State University – Sacramento, commissioned *To Dance to the Whistling Wind* for solo flute in 1991, to be premiered at the Festival of American Music. Held annually at this institution, the festival features lectures, workshops, and performances of newly composed music by American composers. In 1991 a colleague of Froom asked him to be the composer-in-residence at the festival.³⁴ While fulfilling his duties, Froom wrote many pieces, gave lectures, and composed his *Chamber Concerto*, a major work that was commissioned by the Festival. The New York New Music Ensemble premiered the *Chamber Concerto* on November 6, 1991 and gave a subsequent performance the following evening; both performances received favorable reviews.³⁵

Zucker met Froom in 1981, when they were both fellows at the Tanglewood Music Festival. In 1991 Froom and Zucker were reunited at the Festival of American Music, and two years later Zucker, to whom the work is dedicated, gave the premiere performance. It has since been recorded by flutist Jayn Rosenfeld for Arabesque Records (Z6710), and is published by the American Composers Alliance.³⁶

The title, *To Dance to the Whistling Wind*, comes from Shakespeare's *Midsummer Night's Dream*, where Titania, Queen of the Fairies, uses it in reference to a happier, carefree past.

³⁴ David Froom, interview by author, California, Maryland, January 30, 2010.

³⁵ William Glackin, "Concerto Demonstrates Appeal of New Music," *The Sacramento Bee*, November 11, 1991.

³⁶ David Froom, email correspondence with author, August 30, 2009.

*And never, since the middle summer's spring,
Met we on hill, in dale, forest or mead,
By paved fountain or by rushy brook,
Or in the beached margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturb'd our sport.*³⁷

Froom chose the title of the piece after completing it. He made the following comment regarding his choice.

The line seemed appropriate because it evokes for me a feeling similar to the musical mood I was trying to create: that of a free, imaginary dancing—sometimes floating, sometimes whirling—as if unrestricted by the bounds of gravity.³⁸

FORMAL ASPECTS

Froom wanted to write a piece that was one movement, but consisted of smaller sections.

His formal model for the composition was Schubert's *Fantasia in f minor, D. 940*, for piano, four-hands. Froom noted:

It was an obsession of mine during this period to write one-movement pieces that were multi-movement. It was a way of writing an extended sonata. ... [Schubert's piano fantasy] is a four-movement sonata that does not have any double bars. Instead of double bars it makes transitions to the next movement. I thought 'Oh, that sounds like fun.'³⁹

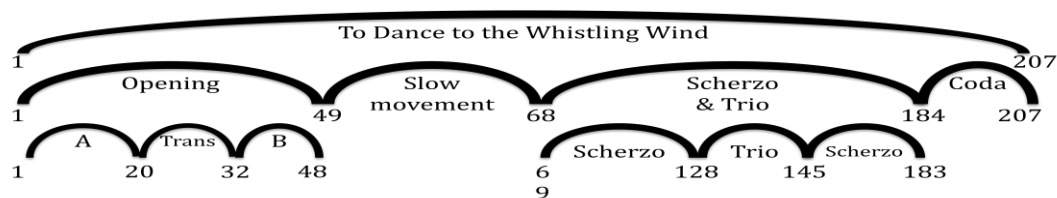
To Dance to the Whistling Wind is cast as a single movement with four movement-like sections, described in Example 3.1 as separate movements: the opening movement, divided into two sections; a slow movement; a scherzo and trio; and a reprise of the trio that slowly transforms itself into a peaceful coda. Division of the movements is indicated in the score by double bars.

³⁷ Shakespeare, *Midsummer Night's Dream*, (2.1.83-88).

³⁸ David Froom, email correspondence with author, August 30, 2009.

³⁹ David Froom, interview by author, California, Maryland, January 30, 2010.

Example 3.1
Formal diagram of *To Dance to the Whistling Wind*



To understand better the formal structure of *To Dance to the Whistling Wind*, it is necessary to recognize two motives, found in mm. 1-3. From notes that *To Dance to the Whistling Wind* is able to generate itself conclusively from these first three measures.⁴⁰ Motive a, the opening motive, is an ascending whole step followed by a descending minor third, found in mm. 1-2 (see Example 3.2).

Example 3.2
First appearance of motives a and b, mm. 1-3



Motive b, found in m. 3, is developed through a series of set classes (025) and (027). Motive b eventually provides the motivic framework for the scherzo and trio.

MOVEMENT ONE: FORM

Movement one is in a binary form, with the two sections connected by a transition (Refer to Example 3.2 for the formal breakdown of this movement). Section A is moderately paced, and is spun out through a series of alternations between motives a and b. The opening motive appears numerous times in movement one and is found in its

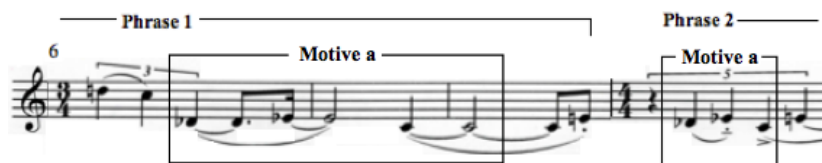
⁴⁰ Ibid.

original form, retrograde, and inversion. It is most recognizable in its original form, denoting an arrival or conclusion of a phrase. Instances of motive one, in its original form, begin in measures 1, 4, 6, 9, 13, 17, 28, and 47.

The first phrase states motive a three times. The third statement of motive a, mm. 6-8, begins on a D-flat. This new statement is repeated at the beginning of the second phrase (as shown in Example 3.3), establishing a pattern of repetition that is present throughout this movement.

Example 3.3

Connection between the conclusion of phrase one and the beginning of phrase two, mm. 6-9



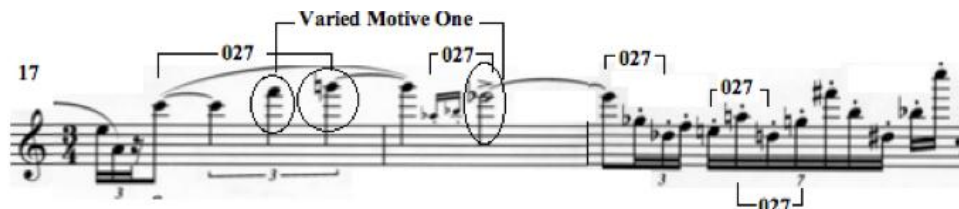
This pattern of repetition is found in measures 10-11, 15-16, and 20-21. This use of repetition is an important manifestation of Froom's compositional process of continuous variation.

Between each statement of motive a, Froom expands and varies the material from motive b, set classes (025) and (027). The last phrase of the A section, mm. 15-19, is extended by an iteration of (027). The phrase concludes with a varied statement of motive a, mm. 17-18, shown in Example 3.4. In addition to playing with the formal expectations of the listener, Froom likes to toy with the listener's expectations on a motivic level. This concluding statement in section A begins with an ascending whole step. This motive is interrupted by two ascending grace notes leading into the final note of motive one. Froom has trained the listener to anticipate statements of the opening motive when he elongates

an ascending whole step. The listener thus expects to hear the motive conclude in m.

18 with an E, but instead Froom finishes the set class (027), shown in Example 3.4, and arrives at an E-flat. The music dissolves, indicating the conclusion of section A.

Example 3.4
(027) and motive a varied, mm. 17-19



While the A section is characterized by an alternation of motives a and b, the B section is predominantly an extended variation of the second motive. Refer to Example 3.2 for an illustration of motive b. Froom links sections A and B with a transition in mm. 20-36. This transition is unique in the context of this work in that it provides little emphasis of (025) and (027). While the transition varies the interval of a third or its inversion the sixth, Froom brings back a restatement of motive a to conclude the phrase. Froom increases the tempo of the second part of the transition with an *accelerando* that begins in m. 32. The second phrase begins to reintroduce (025) and (027) in m. 34, and concludes with a group of thirty-second notes that foreshadows the rhythmic activity of the B section.

Following the transition, the music of the B section becomes more agitated. Rapid thirty-second notes abound occasionally interrupted by eighth notes, as seen in Example 3.5. After each eighth note, the dynamics quickly drop, immediately followed by a large crescendo, arriving at the next eighth-note pattern. By observing the dynamics that Froom has indicated, the importance of the eighth-note line is easily achieved.

Example 3.5
Dynamics and eighth-note patterns in section B, mm. 39-41



The climax is finally reached in m. 47, with a final statement of motive a, in the flutes highest register (Example 3.6). After a small link, Froom repeats the motive two-octaves lower. Despite the registral difference, the motive (A, B, G-sharp) is identical. Froom noted that in order to maintain the connection between movements, the fermata in m. 48 should only be held for one or two beats, denoting a slight pause.⁴¹ The motivic connection needs to remain intact.

Example 3.6
Cross-movement reference between movements one and two, mm. 47-50



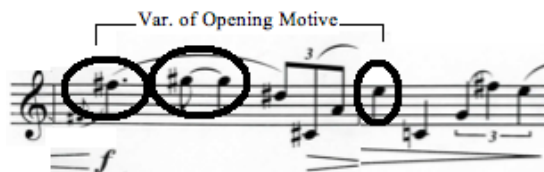
MOVEMENT TWO: FORM

Movement two is a slow, gentle movement that provides a nice contrast to the agitation and excitement that concludes movement one. The second movement returns to the original tempo of $\text{♩} = 60$. This movement is through-composed. Froom never writes a conclusive cadence, until m 67.

⁴¹ Ibid.

Froom begins the movement with a statement of the opening motive, (as shown above in Example 3.6) mm. 29-50. In mm. 51-52, the three notes, E, A, and F recall the essence of motive a. While the intervals are not the same, Froom uses the slower rhythm and melodic contour of the opening motive to suggest it. Another example of a variation of motive one is found in m. 53-54. This motive begins as expected, with an ascending whole step from F-sharp to G-sharp. Froom begins by using this established intervallic pattern, an ascending whole step followed by a descending minor third, but instead of the expected E-sharp, Froom eventually arrives at an E in this register. As can be seen in Example 3.7, the triplet of beat four resolves to the E on beat one of m. 54.

Example 3.7
Measure 53-54. Variation of the opening motive



Froom indicates that this movement should be played *with great sentiment and a sense of longing*. In an interview Froom noted that the performer should be searching for lost lushness.⁴² This emotional quality is enhanced by the numerous dynamic nuances and *ritenutos*. By observing all of the dynamic and tempo markings, the performer clearly defines each phrase.

MOVEMENT THREE: FORM

Movement three is an energetic and playful scherzo in ternary form that provides a stark contrast to the long lines of movement two (see Example 3.1 for a formal diagram

⁴² Ibid.

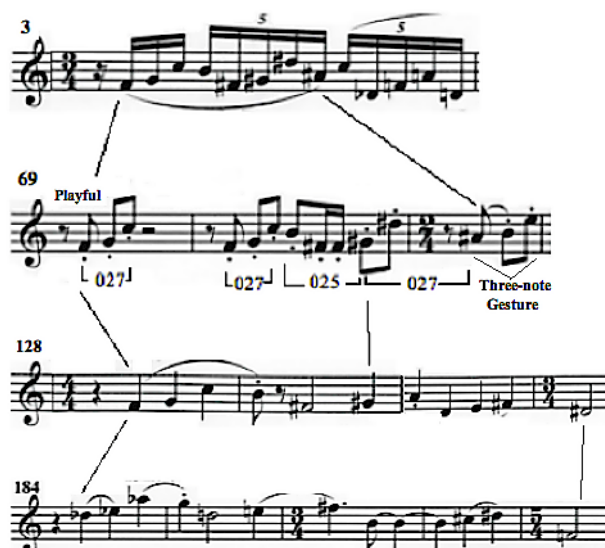
of this movement). The scherzo receives its energy from the dramatic increase in tempo from the previous movements *languid* ♩ = 60 to a fast ♩ = 114. In order to maintain the rhythmic stability through the frequent meter changes, the performer must keep the sixteenth note constant throughout the movement. The sixteenth notes, such as those in m. 70, give the scherzo its playful quality.

Throughout the scherzo, Froom uses (025) and (027), or the intervals of seconds, fourths, or fifths, as his intervallic material. The scherzo and trio are both derived from motive b, m. 3, shown in Example 3.2. In addition to the variations of (025) and (027), the last beat of m. 3 also includes arpeggiated major and minor triads and half steps that become an important element of variation within this movement. Even though motive b is the primary motive that is used as a basis of variation, Froom still includes two appearances of motive a, found in mm. 130-131 and 143-144; each appearance concludes that particular phrase.

Motive b unifies the scherzo and trio. The opening few measures of the scherzo are derived from m. 3 of movement one. Beats 1-2 of m. 1 provide the motivic framework for mm. 69-71 and mm. 128-130. Example 3.8 shows all occurrences of this motive.

Example 3.8

Motive b in movements three and four, found in m. 3, 69-71, 128-131, and 184-188



As we see in Example 3.8, mm. 70-71 constitute an augmented quote of m. 3. This quote shows the predominance of the set classes (025) and (027).⁴³

When the set classes (025) and (027) do not occur, it is important to take note of these changes, which become new tools for expansion and variation. For example, Froom varies the three-note gesture (027) that is first introduced in m. 69. This three-note gesture becomes important in later variations and expansions of the scherzo material. The first example of this type of variation is found in Example 3.9. The original three-note gesture includes an ascending whole step followed by an ascending perfect fourth. Instead of using the whole step at the beginning, Froom precedes the fourth by an ascending half step.

⁴³ Ibid.

Example 3.9

Two iterations of three-note gestures Froom uses, in mm. 69 and 100. Both motives maintain the ascending fourth



For the listener, the motivic gesture found in m. 100 is associated with the gesture heard in m. 69. Because the ascending leap of a perfect fourth is maintained, the listener is able to look past the half step to recognize the motive. Other variations of the three-note gesture are found in mm. 71, 87-88, 92, 93, 95-96, 100, 101, 121-122, and 123.

The second system in Example 3.8 is found in the first few bars of the trio, mm. 129-130. Froom noted that the trio mocks and makes fun of the scherzo because he reuses the material from the scherzo, but augments the rhythm, using quarter notes.⁴⁴

The third system in Example 3.8 is found in mm. 184-188, a reprise of the trio material found in mm. 128-131. These four measures are the first four measures of the coda. In addition to using exactly the same motive to begin both the scherzo and the trio, Froom uses a second musical idea to link the scherzo and trio together. This idea first appears in mm. 71-73 (Example 3.10).

⁴⁴ Ibid.



The scherzo returns in mm. 145-183. Since both the scherzo and the trio have been based on the same material, Froom enters the reprise of the scherzo mid-phrase.⁴⁵ The scherzo opens with one gesture of (027), but quickly moves into the third musical idea of the scherzo material, as seen in Example 3.10. This idea returns to the original pitch that was found in mm. 71-73. Froom considers all enharmonic pitches to be the same; therefore, the B-flat in m. 147 is the same note as the A-sharp in m. 71.

In the midst of these musical ideas, Froom is once again playing with the formal expectations of the listener. Since both the scherzo and trio are based on the same material, Froom interrupts each section with quotes that are reminiscent of the other

⁴⁵ Ibid.

section. The scherzo has numerous slow interruptions that sound like the beginning of the trio. In measure mm. 89-90 (Example 3.11), the slower rhythms foreshadow the trio and interrupt the playful quality of the scherzo.

Example 3.11
Scherzo interrupted with bursts of trio-like material, mm. 88-90



Froom has commented on this blurring of form:

When I was listening to this and when I was writing, I wanted people to think, oh he is starting the trio. No he's not, yes he is, no he is not.... And then I get to the trio.⁴⁶

Each trio interruption is immediately followed by a return of the scherzo material. The other trio interruptions can be found in m. 108 and mm. 117-118.

Just as the scherzo was interrupted with moments of the trio material, the trio is also interrupted by moments that reflect the scherzo. The trio alternates phrases between slow steady rhythms, with “teasing” quick repeated notes that represent laughter.⁴⁷ These quick bursts of laughter, excerpted in Example 3.12, can be found in mm. 131-132 and 136-137.

Example 3.12
The sixteenth notes represent bursts of laughter. Measures 131-133 is one example of the scherzo interruption



⁴⁶ Ibid.

⁴⁷ Ibid.

In the anacrusis to m. 160, Froom transforms the last section of the scherzo into a codetta. Froom is no longer using the motives found in the scherzo as a compositional tool, but instead is using the interval of a fourth as a variation tool. The repetitious nature and frequent cadential arrivals of mm. 160-183 make this ending section act as a coda.

MOVEMENT FOUR: FORM

The true coda or movement four, begins in m. 184 with a reprise of the trio material (Example 3.8). Froom brings back both motives and starts with the familiar excerpt that reminds us of the trio. The entire last section is conclusive material. Any sequence of ideas is dispensed with and is reduced to single repetitions or fragments of the motive.⁴⁸ Froom brings back the opening motive from the first movement in m. 190. After the reprise of the trio, Froom's melody is derived from the set classes (025) or (027). He plays with the rhythmic elements of small motives to give variety to the end. By m. 200 Froom is no longer using the set classes (025) or (027). All melodic material is developed through thirds and sixths, taken from movement one. In mm. 203-204 Froom arpeggiates a C major triad. He falls a half step down to land on the B, the final resting pitch center of this movement.

MOVEMENT ONE: HARMONY

Each movement in *To Dance to the Whistling Wind* expresses a different aspect of Froom's tonal language: atonal, tonal, and pitch centric:

I wanted to write non-pitched music, motivic-based music, scale-based music, and tonal music.... I thought with a solo piece I could get away with it better because it would be less obvious; it would just be melody, but they would be the sources that would generate the melody.⁴⁹

⁴⁸ Ibid.

⁴⁹ Ibid.

Movement one is an atonal movement that relies heavily on the opening motive as the basis of composition. Motive b provides the compositional link between the occurrences of motive a, as Froom uses set classes (025) and (027) to expand and add variation to the movement. Froom is not a twelve-tone composer using rows, but he does like to eventually use all twelve notes. Even though this movement is atonal, Froom is able to transition easily into the second movement, which is tonal.

MOVEMENT TWO: HARMONY

Movement two expands Froom's tonal language as he uses a late romantic idiom that is influenced by Strauss. Movement two is a tonal movement in B. Because this is a piece for solo flute, all the underlying harmonies are implied. That being said the beginning of this movement is tonally ambiguous. The G in m. 49 – outlining the first augmented chord – eventually resolves to the F-sharp in m. 50, implying a B major 6/4. Froom negates the expected resolution of the augmented sixth chord, placing the movement firmly in B.

In m. 56 Froom arrives at a *fortissimo* D-sharp, a B-major first inversion chord. Also beginning in this measure, Froom outlines a B-major chord in the melody. The arrival of each new note is placed at the beginning of each measure, mm. 56-59. The D-sharp in m. 56 leads to the F-sharp in m. 57. This is followed by the D-sharp in m. 58 and finally arrives at the B in m. 59. Each structural note is preceded by connective material that is comprised of variations of the set classes (025) and (027). Many of these motives that connect the prolonged arpeggiated B-major chord are also reminiscent of motive a. (See example 3.13.)

Example 3.13
Structural pitches in the arpeggiated B major chord. Movement two, mm. 56-59



Each note in the B-major arpeggio creates a moment of rest, or reflection. Since Froom does not use any clear cadences, these “moments of reflection” have the rhetoric of a half cadence, momentarily arriving but in further need of completion. The first sense of completion is found in m. 64, with an arrival of the *pianissimo* F-sharp. The following four measures lead us to the final cadence in B, as the flute sits on a low D-sharp in mm. 67-68.

MOVEMENT THREE: HARMONY

The scherzo and trio focuses on C. The repeated set class (027), found in mm. 69-70, helps establish C centricity through its ascending perfect fourth to C. Froom quickly leaves the C focus and begins to vary motive b, never settling on a particular tone long enough to establish a new pitch center. Froom uses whole tone scale segments in mm. 72, 73, and 104-105, that help negate any further establishment of new pitch centers. Froom begins to establish the tonal area of E in m. 124, when he arrives at the eighth note pair E-B on beat one. His next important arrival is the quarter note A in m. 125. This A leads the music to the next measure, m.126, where the melody first arrives on the B, but quickly falls to an E, two and a half octaves below. Finally, in mm. 126-127, the music arrives at a perfect authentic cadence in E.

In the trio, the flute concludes the phrase on the D-sharp, arriving at an imperfect authentic cadence (IAC) in B in m. 131. This assertion of tonality is interrupted by the sixteenth-note burst of laughter and enters the new tonal center of F-sharp, in mm. 133-136. The next IAC in F-sharp is found in m. 136 on the flutist's A-sharp. Froom then highlights the area of E-flat in mm. 139-140.

When the scherzo returns, Froom never seems to settle on any particular key area.⁵⁰ He does however play with the pitches F-natural and F-sharp throughout mm. 145-157⁵¹. Finally, in m. 157, Froom begins to build towards the climatic moment of this movement. The flute is in its lowest register as it starts to climb through the series of whole tone segments and scales. Froom finally returns to the original pitch center of this movement – C – in m. 160.

Measure 160 focuses on the interval of a fourth, by repeating the notes C to G over and over. Both notes are a part of the C triad, reinforcing the point that we are finally cadencing in C. An octatonic scale precedes the final C in m. 162, arriving at an authentic cadence.

After finally reestablishing C as a tonal center, Froom travels a half step higher to C-sharp in m. 163. In m.172 Froom departs from the tonal area of C-sharp and returns, and remains, to the tonal area of C. Froom ends m. 176 with a half cadence, ending the measure on a high B. He begins the phrase over in m. 177 with a series of fourths. Because the run begins on a C-sharp, the B-flat in m. 180 becomes crucial to allowing the piece to cadence on C. The final cadence of this movement is approached by its leading

⁵⁰ Ibid.

⁵¹ Ibid.

tone B, and arrives with the flute playing a C in its highest register in m. 182. The cadence is reinforced with the sustained C three octaves below.

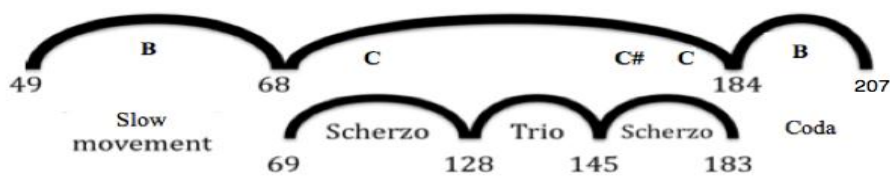
MOVEMENT FOUR: HARMONY

The final pitch center for movement four is B. Phrases conclude with the motive a from the opening movement and cadence on B or on a member of a B chord. Froom wanted the C-sharp and D-sharp in m. 197 to sound as if they were going to a C-natural – reminiscent of motive a – but instead tonicizes E – the dominant of B.⁵² Froom ends the E tonicization in m. 202 on an IAC (on G-sharp). The following measure arpeggiates a C major triad and cadences on C in m. 204. The C allows for the falling half step motion to B to occur. This is important for the overarching harmonic progression of this piece.

HARMONIC OVERVIEW

Disregarding movement one because it is an atonal movement, Froom was very concerned with the tonal center of each of the subsequent movements and wanted to exploit the half-step relationship between the movements. See Example 3.14.

Example 3.14
Tonal Relationships, movements 2-4



The pitch center of movement two is B. The Scherzo, movement three, is pitched in C. Froom favored the tonal area of C-sharp, found towards the end of the scherzo, because of its half step relationship to C. The interjections of the C-sharp pitch kept thwarting

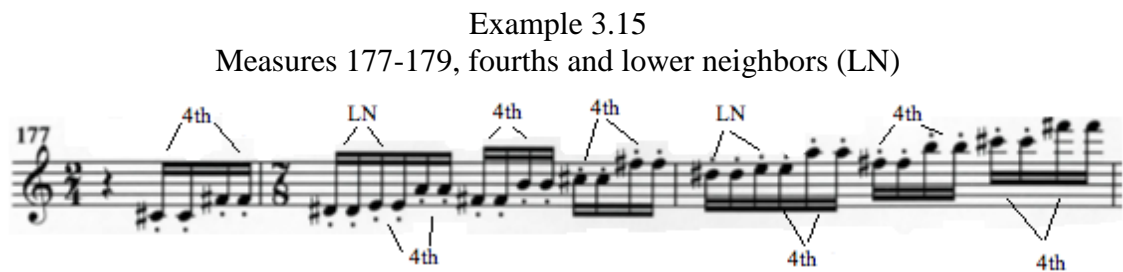
⁵² Ibid.

Froom's attempts to cadence on C. After many attempts he finally allows the music to cadence on C, ending the movement. The last movement, coda, begins in the area of B. Froom ends as he began in movement two. Even though Froom is clearly in B, he gives the listener one last reminder of the falling half-step motion, highlighting C in mm. 203-204 and immediately falling a half step to B, ending the piece. Froom has commented:

The idea of starting on a pitch and coming back to a pitch is something I have always been interested in. I like ending in the same place that I began. Those were very clear intentions in my mind when I wrote the piece that I can remember it seventeen years later.⁵³

PREDOMINANCE OF THE FOURTH

Similar to the predominance of the interval of the second in "Tête-à-Tête," *To Dance to the Whistling Wind* features the interval of the fourth, occasionally being varied with a lower neighbor. Example 3.15 provides an instance of this fourth emphasis.



The melodic pattern, repeated three times, begins on C-sharp and ends on B. The third statement is varied: instead of having an F-sharp and B, Froom changes it to an F-natural and B-flat. He then extends the phrase, in m. 181, eventually bringing back the pitch center of C, ending the scherzo and trio. This extension also uses the interval of a fourth and neighbor tones to return to C. This same passage, mm. 177-179, can also be

⁵³ Ibid.

analyzed using a sequence of set classes (025) and (027). As we see in Example 3.16, using this approach, every note can be accounted for.

Example 3.16
Measures 177-179, set classes (025) and (027)



Froom keeps the audience guessing by playing with expectations on both a motivic and formal level. Despite the extreme economy of melodic material, Froom's use of continuous variation keeps the listener guessing for what comes next. The clearest use of continuous variation is found in the scherzo and trio where the entire movement is derived from motive b in measure three of the piece.

CONCLUSION

To Dance to the Whistling Wind exhibits all six of Froom's identified compositional techniques. This is the only piece discussed in this document that uses continuous variation,⁵⁴ and all motivic material stems from mm. 1-3, a series of set classes (025) and (027).⁵⁵ Because of this, Froom reuses melodic material in each movement, constantly playing with the listeners' formal expectations.⁵⁶ The clearest example of this lies in the scherzo and trio, when Froom interjects quotes of the slow trio into the scherzo,⁵⁷ (Example 3.11) keeping the listener questioning when the trio actually begins. Froom also uses a series of repetitions in the first movement to connect phrases

⁵⁴ Compositional Technique No. 1 (continuous variation)

⁵⁵ Compositional Technique No. 2 (set classes (025) and (027))

⁵⁶ Compositional Technique No. 3 (playing with formal expectations)

⁵⁷ Compositional Technique No. 4 (referencing other movements)

and establishes a cross-movement relationship⁵⁸ between movements one and two (Example 3.6). Lastly, this piece demonstrates Froom's ability to move effortlessly between differing tonal languages: tonality, pitch-centricity, and atonality. Disregarding movement two, because it is a tonal movement, Froom uses the rhetoric of half and authentic cadences⁵⁹ to articulate phrase structure and section endings.

⁵⁸ Compositional Technique No. 5 (cross-movement relationships)

⁵⁹ Compositional Technique No. 6 (rhetoric of cadences)

CHAPTER 4: *LIGHTSCAPES*

GENESIS AND PREMIERE OF THE COMPOSITION

Lightscares, for flute and piano, was commissioned in 2006 for the Maryland State Music Teachers Association (MMTA). This was an open-ended commission, so Froom chose to write a piece for his friend, flutist Lucille Goeres.⁶⁰ She and pianist Eliza Garth⁶¹ gave the premiere performance in November 2006 at the MMTA Maryland state convention, held at St. Mary's College of Maryland.⁶² Both performers had met Froom in 1979 when he initially came to New York to begin his doctorate at Columbia University. They also took part in the Columbia new music series together. In March 2007 Froom won the Shepherd Distinguished Composer of the Year award, and *Lightscares* was featured at the national convention, held in Toronto.⁶³

Lightscares is a three-movement piece (slow-fast-slow). *Lightscares* was not meant to be a major statement piece, but a nice piece that was "solidly put together."⁶⁴

I thought instead of writing two fast movements, one serious and one closer that it would be fun to focus all the energy on a central fast movement...I liked the idea of a piece that ends quietly but it evolves as it goes...⁶⁵

Because the name "Lucille" means light, each of the movement titles in *Lightscares* refers to a different aspect of light. Though "radiant" means "emitting rays of

⁶⁰ A graduate from the Julliard School of Music, Lucille Goeres is an active performer and orchestral musician in the New York area.

⁶¹ Eliza Garth is an active performer and teacher living in California, Maryland and currently teaches at piano at St. Mary's College of Maryland.

⁶² David Froom, interview by author, California, Maryland, January 30, 2010.

⁶³ Ibid.

⁶⁴ Ibid.

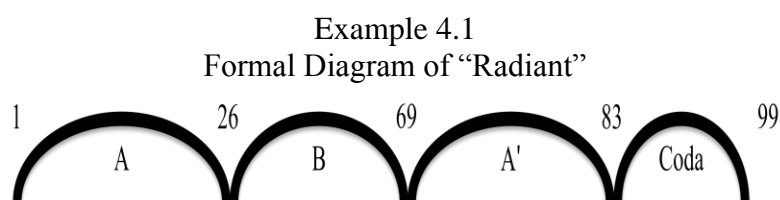
⁶⁵ Ibid.

light”; shining and bright,⁶⁶ Froom refers to this first movement as being numerous shades of gray.⁶⁷ Each new section showcases a different shade, but the movement should be played with lots of restraint and calmness, willing people into a sense of complacency.⁶⁸ The more “gray” movement one is, the greater contrast it has with the second movement, “Coruscating.”

According to Webster’s Dictionary, “coruscate” means “to emit vivid flashes of light; sparkle; gleam.”⁶⁹ When Froom was looking for a title for the second movement, he ran across a sentence in a dictionary that depicted exactly the feeling that he was looking for: “The flutist’s sound coruscated around the auditorium.”⁷⁰ “Coruscating” is a movement of fire, energy, and complex rhythmic activity that provides a great contrast to the third movement, “Lambent,” meaning softly bright.⁷¹

“RADIANT”

Movement one, “Radiant” is emotionally cool and extremely restrained. It is not a bright radiant, but more like a sunset on a foggy day.⁷² This movement is in a ternary form with a coda, as seen in the formal diagram of Example 4.1.



⁶⁶ Random House Webster’s College Dictionary (2001), s.v. “Radiant.”

⁶⁷ David Froom, interview by author, California, Maryland, January 30, 2010.

⁶⁸ Ibid.

⁶⁹ Random House Webster’s College Dictionary (2001), s.v. “Coruscate.”

⁷⁰ David Froom, interview by author, California, Maryland, January 30, 2010.

⁷¹ Random House Webster’s College Dictionary (2001), s.v. “Lambent.”

⁷² David Froom, interview by author, California, Maryland, January 30, 2010.

The A sections are characterized by a constant stream of eighth-notes found in either the flute or the piano, shown in Example 4.2.

Example 4.2
Constant eighth-note motion



In m. 6 Froom attempts to get away from the constant eighth note motion as the flute floats away on the C-sharp.⁷³ The temporary stasis however, is only a few beats long, as the eighth-note motion returns in the piano at the end of m. 6. The eighth-note motion is also interrupted in mm. 12-13 and 21-26.

In m. 17 the piano stops and the flute attempts to keep the momentum going, but the first A section has already begun to die. The motion in the piano ends in m. 23 and the flute finishes the section with a written-out ritard. The section extends all the way to the flute's low E-flat in m. 26 and is elided with the piano part, the beginning of the second section.

The return of the A section is found in mm. 69-83. As seen in Example 4.2, m. 69 is a truncated return of the beginning, written down a whole step. Measure 69 immediately returns to the original tempo, but only repeats the first half, mm. 1-12. There is not enough energy to sustain a full reprise.

⁷³ Ibid.

This B section is not radically different from the surrounding A sections.

Froom increases the tempo to $\text{♩} = 69$, enough to feel and sound a little faster. The largest difference in this section lies in the hesitation and syncopations that are present in the flute part, as seen in Example 4.3.

Example 4.3
Syncopations and hesitations, mm. 30-31



The syncopation and hesitation, expressed in the dotted-quarter notes and frequent rests in the flute part, sputters away fairly quickly. Examples of this type of syncopation are also found in mm. 30-31, and mm. 55-56. The *ritardando*, beginning in m. 58, lasts through the rest of this section. Once again, he introduces triplets in the flute, ending this section similarly to the first A section. This time, however, the piano takes over to conclude the section.

The coda, found in mm. 83-99, starts at the tempo $\text{♩} = 66$. A substantial *ritenuto* is placed at the beginning of the coda, slowing the section to $\text{♩} = 40$ by m. 88. In these five measures, mm 83-88, the flute and piano alternate moving lines in each measure; while one instrument is sustaining a dotted half note, the other instrument is in control of the decrease in tempo.

The flute solo, in mm. 88-93, anticipates the third movement, “Lambent.” At this point all eighth-note motion is gone. Froom restates the movement’s opening in mm. 94-

95: while the flute plays the extended F-sharp the piano executes an augmentation of m. 1. As we see in Example 4.4, the notes are identical, but mm. 94-95 is done with less energy. The pianist cannot seem to get past the second arpeggio.⁷⁴

Example 4.4
Comparison of m. 1 with mm. 94-95



Froom uses the flute's ultimate F-sharp to establish a cross-movement relationship. Even though the F-sharp is not the last note the listener hears, it connects the listener to the F-sharp found in m. 1, beat 2 of "Coruscating." To ensure the relationship between the F-sharps remains clear, there should only be a brief pause between movements.⁷⁵

"CORUSCATING"

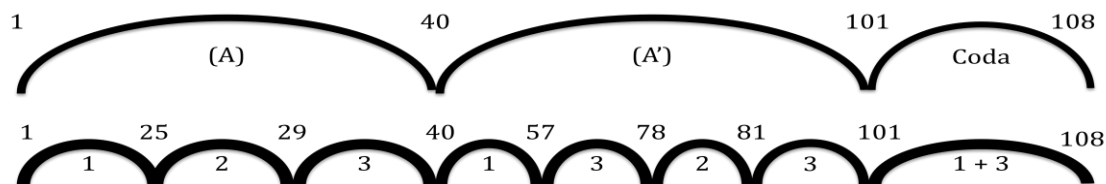
"Coruscating" is full of energy, with lots of rhythmic activity. This movement is in a modified binary form with a coda, based on three different rhythmic and melodic motives. According to Froom, these three motives occur in various guises at unpredictable times as a way of "evoking brilliant light glinting in different directions off a single entity."⁷⁶ See Example 4.5 for a formal diagram.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid.

Example 4.5
Formal diagram of “Coruscating”



Froom alternates between the three motives within the two A sections without any thought of form.⁷⁷ The two large sections are identified as A sections because they both employ motives 1-3. Nevertheless, Froom changes the order of the motives in the A' section and repeats the third motive.

The first appearance of motive 1 suffuses mm. 1-25. This extended section consists of fast rhythmic activity in both the flute and piano. Dotted rhythms, rests, and numerous accents characterize this motive, as seen in Example 4.6, mm. 1-2 of “Coruscating.”

Example 4.6
Measures 1-2 – Motive 1



The rhythmic activity that is shown in mm. 1-2 (Example 4.6) appears three times throughout this section: in mm. 1-2, 8-9, and 17-18.

The second appearance of motive 1 is found in the A' section. Measures 40-56 constitute an extended version of the beginning. Froom expands this section by slowing

⁷⁷ Ibid.

down the harmonic rhythm with repetition. This same technique is frequently employed in “Duetтино,” the third movement of *Circling*. Each time the motive recurs, Froom starts with vestiges of something familiar, but modifies it.

The last two occurrences of motive 1 are found within the coda, mm. 101-105. Measures 101-102 are identical to the first two measures of this movement, written up a perfect 4th. The final statement of motive one is found in the left hand of the piano, Example 4.7.

Example 4.7
Last occurrence of motive 1, m. 105, in the left hand of the piano



Froom knew that this would be difficult for the pianist to bring out motive 1, so he includes the notation *make left-hand stand out* in the score. He advises that the pianist “must observe the slur makings and avoid playing the passage staccato, otherwise it will not be heard through the texture.”⁷⁸ The pianist needs to hold the G in m. 105, beat 1 so the listener can hear the final statement of motive 1 amongst the rhythmic sixteenth note pairs in the flute and right-hand of the piano.

⁷⁸ Ibid.

The melodic material in motive 2, found in the flute part, consists of the intervals whole steps, thirds, and fifths. This motive uses syncopated rhythms (Example 4.8) that are easy to identify.

Example 4.8
Motive 2, mm. 25-26



Motive 2 only occurs twice in this movement: in the A section in mm. 25-29 and in the A' section in mm. 78-81.

Froom refers to motive 3 as a “brick wall.”⁷⁹ This rhythmically driven motive halts the harmonic progression, with the performers stuck on a particular note or group of notes that get repeated over and over. The first appearance of motive 3 is found in mm. 29-39. Froom begins by alternating an F-sharp and a G-sharp in the flute part. He eventually adds a C-sharp in m. 30 and begins to repeat the set class (025) in both instruments with the piano one sixteenth-note behind the flute. The performers work themselves out of the repetition and repeat a four-note cluster of notes: A-flat, B-flat, C-flat, and C. This is the “brick wall” section of the motive, as shown in Example 4.9.

⁷⁹ Ibid.

Example 4.9
 “Brick wall,” mm. 34-37



After m. 37 the flute and piano find a way out of this static repetition. The piano takes over, returning to the constant sixteenth-note motion, concluding the section at the return of motive 1. The second occurrence of motive 3 is found in mm. 57-78.

By m. 61, motive 3 has been liquidated to a harmonic half step.⁸⁰ A subsequent crescendo in m. 71 leads to the next “brick wall” moment, mm. 72-75. This time, instead of both the flute and piano articulating everything together, the flute hammers out repeated Es alone. The piano is left to punctuate quick sixteenth-note pairs in the flute’s rests. The third statement of motive 3 is found in mm. 81-100. In this section, Froom repeats pitches, in both instruments, that eventually expand and work its way into repetitions of the set class (027); thus becoming the seeds for the next series of repetitions. Froom slowly increases the rhythmic activity between the flute and piano until the return of motive 1 in m. 101.

In m. 105, Froom pits two motives against each other at the same time (see Example 4.7). The repeated sixteenth-note pairs in the flute and right-hand of the piano, reminiscent of motive 3, are pitted against motive 1, found in the left-hand of the piano.

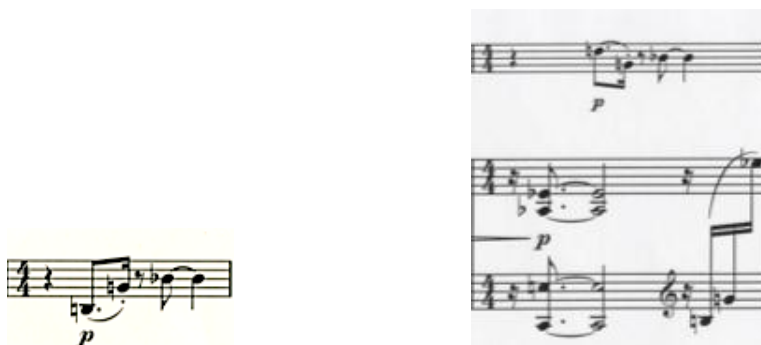
There is a discrepancy between the flute part and the full score. In m. 8 beat 2 the flute part has a low-b dotted-eighth note slurred up to a G. This was Froom’s original

⁸⁰ Ibid.

conception of this measure, but he later rewrote this measure so the flute can start on a D dotted-eighth note and slur down to a G. See Example 4.10.

Example 4.10
Comparison of m. 8, beat 2 of the flute part and the piano score

Flute Part
Piano Score



Goeres, the flutist who premiered *Lightscares*, plays on a flute with a C-foot. This makes it impossible to begin the phrase on a low B. Even though there is a discrepancy between the scores, Froom likes either version. Performers can decide which note to play in that particular measure.

Froom uses one last cross-movement relationship to connect the second and third movement of *Lightscares*. “Coruscating” ends with both instruments at a *fff* dynamic, each instrument concluding with an A. “Lambent” begins with the flutist playing an A at a *ff* dynamic, linking the movements. Froom wants the performers to treat these two movements as if there were an *attacca* at the end of movement two.⁸¹ Before the energy of “Coruscating” fades away, the flute needs to begin the third movement.

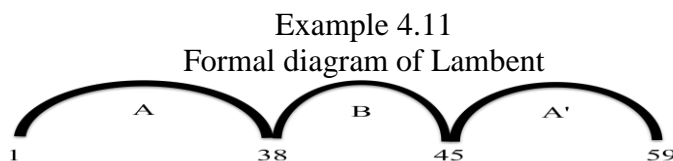
“LAMBENT”

The final movement, “Lambent,” almost functions as a giant coda to the fast-paced second movement, “Coruscating.” “Lambent” begins with a beautiful

⁸¹ Ibid.

unaccompanied flute solo, mm. 1-8, which was conceived as an unaccompanied recitative.⁸² Froom keeps the texture as simple as possible, and creates a big melody in the flute with almost nothing in the accompaniment. When the piano enters at m. 8 it has marked chords against the flute, similar to an accompanied recitative. Because the textures are simple, ample pedal in the piano is needed when indicated in the score.⁸³ This helps add to the ambiance of the piece.

“Lambent” is written in a ternary form, shown in Example 4.11.



The formal designations align with the sparseness in texture within the movement. In both of the A sections, Froom moves freely between accompanied and unaccompanied recitative-like sections. As the piano becomes more active in the first A section, Froom maintains the simple lines and textures by not allowing the piano to overpower the flute melody. In the A' section, Froom reduces the flute and piano parts into a single melodic line. The two instruments alternate entrances beginning in m. 56, until the conclusion of the movement in m. 59, ending with a D-sharp in the piano.

The B section, mm. 38-44, adds variety to this movement by increasing the rhythmic activity within the piano part. The piano alludes to movement one, “Radiant,” with its constant eighth-note motion. For the first time in this movement, the piano’s rhythmic activity is faster than the flute. Both instruments are also at a *ppp* dynamic, separating the section dramatically from the surrounding A sections.

⁸² Ibid.

⁸³ Ibid.

Structurally this movement is based on three stepwise progressions. Froom was very adamant when he described this movement as follows: “The idea of half steps and whole steps is an idea that I use a lot. I listen and look for these progressions as I am listening to scores...”⁸⁴ The first stepwise progression in Example 4.13, notated with stems pointing up, exists in the flute’s unaccompanied solo in the beginning. Froom prolongs the G through mm. 1-5, ultimately ending with the low C in m. 7. Froom is very detailed in his conception of which pitches are connected to which notes:

The A goes to the G, m. 1-flute, which connects to the G in mm. 4 and 5. The flute moves up to B-flat in m. 5 flute as the A, B, and C emerge from the B-natural in mm. 5-7.⁸⁵

The second stepwise progression in Example 4.13 is shown with the stems pointed downward. This particular line floats between the flute and piano. The F in m. 1 connects to the F-sharp in the piano. At this point the line branches off in two directions. The first line immediately reconnects to the F in the flute part (m.9), whereas the second line remains in the piano part, ending with an E, four notes later (m. 11).

The final stepwise progression is notated in half notes and remains in the same pitch space until the last D-sharp. This entire movement is framed by D-sharps found in the upper register of the flutes melody. The final four notes leading up to the last D-sharp illustrate the whole step progression between the flute and piano. The piano begins with the A, which leads to the B, a unison pitch in both instruments. The B is handed to the flute’s C-sharp, which finally hands it off once again to the piano, bookending the

⁸⁴ Ibid.

⁸⁵ Ibid.

movement in D-sharps. Example 4.12 shows the full score of bars 1-8, whereas

Example 4.13 shows all three linear progressions within this movement.

Example 4.12
“Lambent” score, mm. 1-8



Example 4.13
Graph showing all of Froom's linear progressions



The solid line slurs indicate the half step or whole step motion that stays within the same pitch space. The dotted slurs represent the half step or whole step motion in pitch class space (meaning that register is rendered irrelevant).

Froom's use of connective whole steps and half steps can also be seen within the B section. The flute melody consists of a series of whole and half steps that incorporate both pitch space and pitch class space, as shown in Example 4.14. The half notes come from the third linear progression shown in Example 4.13. The piano part consists of adjacent pairs of whole-steps. Each whole-step pair is indicated in Example 4.14 with a

bracket. (There is no associational connection between the dyads.) In m. 39 Froom emphasizes B-flat/C connection with an octave duplication of B-flat. This is shown in the fourth bracket in the piano part.

Example 4.14
Voice leading progression mm. 38-41

In order to achieve the greatest fluidity in Froom's linear progressions, we must first understand the difference between pitch space and pitch class space. As a performer, it is easiest to maintain a legato line between notes that are within the same pitch space, that is, in the same register; however, the opposite is true for notes that are connected only through pitch class space. Example 4.15 shows an excerpt from the flute part in the B section that connects notes using both pitch class space and pitch space.

Example 4.15
"Lambent," mm. 38-39

Froom makes no distinction between pitch space and pitch class space because all enharmonic notes are equivalent;⁸⁶ therefore, it is the connection between the notes that is significant.

Froom's conception of this movement boils down to whole and half step linear progressions. Amongst all of these connections, Froom creates a grand melody in the flute, allowing it to demonstrate its flowing lines in all registers. He keeps the texture in the piano simple, allowing the movement to relax and come to a close after the fast-paced energy of "Coruscating."

CONCLUSION

Froom is concerned with the connection and references between movements. Each movement's cross-reference connects the adjacent movement with a specific pitch or dynamic, as seen between the second and third movements. In *Lightscares*, Froom references the first movement in "Lambent" by bringing back the constant stream of eighth notes. This is not a strong reference, but acts as a vague textural reference, since the constant eighth-note motion was such an integral part of the first movement.

Froom places the bulk of the energy of the piece into the central movement "Coruscating." This movement is pieced together using three distinct and contrasting motives. Froom uses these motives at unpredictable times to give variety to the movement. Therefore it is important to understand the formal placement of each motive, allowing the performer to bring out the melodic objective behind each motive. Motive one drives the melody and the rhythm forward. Motive two provides a contrast in intervallic use, because it is made up of smaller intervals. This motive is very short and

⁸⁶ Ibid.

eventually leads directly into the rhythmic third motive – which stops all harmonic progression. Both performers are halted by a temporary stasis as they repeat a single note, or note clusters. Even though this motive temporarily stops the harmonic and motivic motion, the performers need to maintain the high energy that is “Coruscating.” The final movement, “Lambent,” is a contemplative movement provides the rest and relaxation needed after “Coruscating.” This coda-like section has aspects of both an accompanied and unaccompanied recitative. This is demonstrated by the grandiose melody in the flute and the sparse thin accompaniment textures in the piano.

CONCLUSION

Numerous compositional techniques are common to *Circling*, *To Dance to the Whistling Wind*, and *Lightscapes*. A few techniques are seen in all three pieces, such as the use of set classes (025) and (027), whereas *To Dance to the Whistling Wind* is the only piece to use continuous variation. These techniques, as listed in Example 5.1, indicate the various works in which the techniques are used.

Example 5.1

Table of compositional techniques used in *Circling*, *To Dance to the Whistling Wind*, and *Lightscapes*

	Set classes (025) and (027)	Plays with formal expectations	Cross- Movement Relationships	References to other movements in multi- movement works	Rhetoric of Cadences	Continuous Variation
<i>Circling</i>	X	X		X	X	
<i>To Dance to the Whistling Wind</i>	X	X	X	X	X	X
<i>Lightscapes</i>	X	X	X	X		

1. SET CLASSES (025) AND (027)

Froom favors seconds, fourths, and fifths as intervallic material. These particular intervals become the foundation for many of his compositions, and often coalesce into trichords (025) and (027). These set classes serve as organizational tools to create variation and sequences within melodic lines. They also become the basis for continuous variation, a technique that Froom uses frequently. The clearest example of how Froom organizes the melodic lines with these set classes is seen in “Pas de deux;”⁸⁷ the flute solo

⁸⁷ See Example 2.15.

in m. 24 uses a sequence of set classes (025) and (027) that originates in the countermelody found in m. 2. Froom also uses these particular set types in conjunction with other compositional techniques, such as hocket and heterophonic imitation. Hocket is used exclusively through “Tête-à-tête,”⁸⁸ whereas heterophonic imitation is seen exclusively in “Duetтино.”⁸⁹ (025) and (027) are developed differently every time they occur.

2. PLAYING WITH THE LISTENERS’ FORMAL EXPECTATIONS

Circling contains prominent use of this technique, starting with “Tête-à-tête;” Froom creates a circling element within formal aspects in each movement, leaving the listener feeling that “we end as we began.” The initial A section in “Tête-à-tête” is organized with a ternary form, bookended with the disjunct/argumentative contrapuntal lines of the opening statement between the flute and clarinet. Listeners expect the arrival of the opening material to be the beginning of a new section rather than the end of the first A section. Nevertheless, this formal circling principle is strengthened because Froom ends the section with silence and immediately develops new material after the familiar transition-like material. This circling principle keeps appearing throughout this particular piece; hence the title. The second time this circling principle appears is in “Pas de deux;” the A section also has a ternary structure and ends with a motivic voice exchange between the flute and clarinet.

The second way Froom plays with listeners’ expectation is by combining two elements into a new section. This can be seen in “Tête-à-tête.” This movement is in a

⁸⁸ See Example 2.5.

⁸⁹ See Example 2.23.

ternary form, but the C section is a combination and alternation of the motives found in the A section (disagreement in the flute and clarinet), and the motives found in the B section (agreement or unison rhythms and pitches in the flute and clarinet). This same phenomenon also happens in “Pas de deux,” where the coda is a combination of the motives a and b.⁹⁰

A final way Froom plays with the formal expectation of the listener is through his conflation of formal approaches. The clearest example of this is in the “Duetтино” from *Circling*. The formal structure of this movement can be interpreted in two different ways: strophic or rondo. This movement has aspects of both forms and in the end is an amalgamation of both. The conception of the formal interpretation depends on the listener’s evaluation of the function of the framing gesture: is the framing gesture the end of the A section or the beginning of the B section?

An additional example of Froom’s attempt to confound formal expectations is the scherzo and trio section of *To Dance to the Whistling Wind*. Froom interrupts both the scherzo and the trio with excerpts of the other, making the listener question the actual beginning of the trio section. Finally, in “Coruscating” from *Lightsapes*, Froom plays with the entrances of motives 1-3 in the A' section, placing them at unpredictable times.

3. CROSS-MOVEMENT RELATIONSHIPS

Cross-movement relationships are melodic or rhythmic links that unify two movements. *Lightsapes* uses specific pitches to link movements: an F-sharp in the flute part connects movements one and two, whereas movements two and three are connected by a shared A, and by dynamic similarity. *To Dance to the Whistling Wind* uses a cross-

⁹⁰ See Example 2.16.

movement relationship only between movements one and two. There is a two-octave registral difference, but otherwise the pitches remain the same. All other movements are connected through continuous variation.

4. REFERENCES TO OTHER MOVEMENTS IN MULTI-MOVEMENT WORKS

In multi-movement works, Froom uses specific motives to reference and connect movements to each other. This happens in both *Lightscares* and *Circling*. In “Duetтино,” the trills and tremolos in the clarinet part recall the B-section of “Pas de deux.” Even though “Duetтино” was written first, Froom wanted to use the trills as an important element in one of the other two movements he composed for the NYNME. He ended up creating an entire section that was based on numerous trills and tremolos in both the flute and clarinet.

Froom also references other movements two times in *Lightscares*. In “Radiant” the flute solo in m. 88-93 anticipates the unaccompanied recitative-like melody in “Lambent.” Also in “Lambent,” the constant eighth-note motion that occurs in the B section recalls the first movement “Radiant,” the hallmark trait of that movement.

5. RHETORIC OF CADENCES

Froom is primarily a pitch-centric/atonal composer. That being said, he uses the rhetoric of tonal cadences (half and authentic) to conclude sections and movements. *Circling* is an atonal composition that demonstrates all of the aforementioned cadences in its third movement, “Duetтино.” The framing gesture, when elided with the A section, creates the authentic cadence, concluding the motivic idea. During the last statement of the A theme, the framing gesture does not immediately follow. This is an example of Froom’s use of half cadences. Without the last statement of the framing gesture, the A

theme is incomplete and leaves the listener awaiting the final authentic cadence.

Froom interrupts the last A theme with a rest and a final statement of motive c, finally arriving with an augmented statement of the framing gesture.

To Dance to the Whistling Wind is different from the other two pieces in that it explores all tonal languages: atonality, pitch-centricity, and tonality. This is the most tonally diverse piece of the three examined in this document. Movement one is atonal; Froom uses the opening motive to conclude the section and to delineate the different phrases. Movement two is tonal and establishes the key of B with arpeggios and cadences within the same key. Froom thinks of this movement as having a late romantic harmony underneath the flute's melody, using augmented sixths to expand the phrases, negating all cadences until the end of the movement, where Froom uses an imperfect authentic cadence on B, the flute's final note being a D-sharp. Movements three and four are both pitch-centric movements that move through many different pitch centers. The third movement begins in C and eventually moves to C-sharp before falling back to C at the end of the scherzo. The fourth movement takes the listener back to the pitch center of B, creating an overarching harmonic progression from movements two to four.

6. CONTINUOUS VARIATION

To Dance to the Whistling Wind is the only piece examined that uses continuous variation. All movement-like sections can be referenced back to mm. 1-3, a sequence or variation of the opening motive or set classes (025) and (027). Motive one is varied numerous times throughout the first movement.⁹¹ The various expansions of motive b are

⁹¹ See Example 3.7.

found in Example 3.8 and the musical quote that is expanded throughout the scherzo is found in Example 3.9.

In conclusion, I have shown and discussed the various compositional techniques that Froom uses in each of these three flute compositions. These six compositional techniques (see Example 5.1) illustrate the similarities that exist among these pieces. Through an understanding of the formal construction of each piece, and a knowledge of Froom's tonal and melodic language – compositional techniques – the performer can bring these subtle works more vividly to life.

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APPENDIX A

DAVID FROMM'S SCHOLARSHIPS, AWARDS, FELLOWSHIPS, GRANTS, AND HONORS:

- Shepherd Distinguished Composer of the Year (Music Teachers National Association) 2007
- Academy Award, American Academy of Arts and Letters 2006
- Fromm Foundation at Harvard Commission 1996 and 2004
- Barlow Foundation at Brigham Young University Commission 2004
- Guggenheim Fellowship 2003
- Maryland State Arts Council Individual Artist Award 2003, 1999, 1997, 1992
- Norton T. Dodge Award for Scholarly and Creative Achievement 1997
- American Music Center Copying Assistance Program 1997
- Koussevitzky Foundation Commission from the Library of Congress 1995
- National Endowment for the Arts Composition Fellowship 1994-95
- Kennedy Center Friedheim Awards First Prize 1993
- Featured composer, Festival of New American Music, California State University at Sacramento, November 1991 (seven works performed, including the premiere of Chamber Concerto which was commissioned by the festival)
- Finalist, Charleston String Quartet Competition (Brown University) 1991
- St. Mary's College of Maryland Faculty Development Grants 1989 (for computer equipment), 1990 (for the recording of Piano Sonata), 1992 (recording of Chamber Concerto), 1993 (for travel to performance in Rotterdam), 1994 (for recording of Serenade for trumpet and strings), 1995 (for recording of String Quartet), 2002 (for recording of Circling and Clarinet Trio)
- University of Utah Faculty Fellowship (for composition) 1989
- University of Utah Teaching Fellowship 1989
- Composer-in-Residence for the Snowbird Institute for the Arts and Humanities 1987 and 1988
- University of Utah Faculty Grants -- 1987 (to prepare performance materials for Down to a Sunless Sea: a Rhapsody for String Orchestra), 1988 (two grants for recording and editing of Quartet for Piano and Strings and Down to a Sunless Sea).
- Composition Fellow to the Composers Conference at Wellesley 1985
- Fulbright-Hays Grant for study at Cambridge (England) 1983-84
- Charles E. Ives Scholarship from the American Academy of Arts and Letters 1983-84
- MacDowell Colony Residencies 1984 and 1982 (Norlin Fellowship)
- Composition residency at the Montalvo Center for the Arts 1983
- Boris and Ida Rapoport Prize in Composition 1982
- Alternate for the American Academy in Rome Composition Prize 1982
- Paul Fromm Fellowship to the Berkshire Music Center (Tanglewood) 1981
- Winner in the East and West Artists Competition in Composition 1980
- Columbia University Full Tuition Scholarship 1979-80

- Cole Porter Graduate Fellowship in the Arts 1978-79
- Most Outstanding Masters in Composition University of Southern California 1978
- Graduated with Highest Honors University of California at Berkeley 1976

APPENDIX B

SELECTIVE REPRESENTATIVE WORKS LIST OF DAVID FROOM

LARGE ENSEMBLE

- Petali di Gelsomino (2005)
 - For flute and string orchestra
 - Commissioned for the 100th anniversary of Fudan University (Shanghai)
 - 8 minutes
- Upon the Wings of the Wind (2000)
 - Commissioned by the Bishop Ireton Symphonic Wind Ensemble
 - 7 minutes
- Kick Off! (1998)
 - For two trumpets, two horns, two trombones, tuba
 - 5 minutes
 - Recording: Sonora SO22591
- Piano Concerto (1984)
 - 20 minutes

CHAMBER MUSIC

- Lightscapes (2006)
 - For flute and piano
 - Commissioned by the Maryland State Teachers Association
 - 12 minutes
- Arirang Variations (2005)
 - For alto saxophone, bassoon, and piano
 - Commissioned by the Barlow Foundation for Kenneth Tse
 - 10 minutes
 - Recorded by Kenneth Tse, Benjamin Coelho, and Alan Huckleberry
- Trio for Clarinet, Cello, and Piano (2002)
 - Written for the Stony Brook Contemporary Chamber Players
 - 10 minutes
 - Recorded by the 21st Century Consort
- Circling (2002)
 - For flute and clarinet
 - Third movement written for 25th anniversary of the New York New Music Ensemble
 - 7 minutes
 - Recorded by the 21st Century Consort
- Saxophone Quartet (1999)
 - Written for the Aurelia Quartet
 - 13 minutes
 - Recorded by the West Point Academy Quartet

CHAMBER MUSIC CONTINUED

- Chamber Concerto (1991)
 - For fl, cl, vn, vc, vib/mar, pno
 - Commissioned by California State University at Sacramento for the New York New Music Ensemble
 - 15 minutes

VOCAL MUSIC

- Three Love Songs (2009)
 - Poetry by Sue Standing
 - For soprano and piano
 - 8 minutes
 - Written for Duo Alterno, with one song written for Christine Schadeberg
- Emerson Songs (1996)
 - For fl, ob, cl, bn, pno, soprano, vn, va, vc
 - Commissioned by the Koussevitzky Foundation at the Library of Congress for Fred Cohen and Currents
 - 15 minutes
 - Recorded by Christine Schadeberg and the 21st Century Consort

SOLO

- Elegy (2006)
 - For viola
 - Written for Tatjana Mead-Chamis in honor of Misha Boguslavsky
 - 4 minutes
- Flying High (2003)
 - For alto saxophone
 - Written for Lois Hicks-Wozniak
 - 6 minutes
- Piano Suite (1995)
 - Commissioned by the National Endowment for the Arts
 - 10 minutes
 - Recording by Eliza Garth
- To Dance to the Whistling Wind (1993)
 - For flute
 - 8 minutes
 - Recording by Jayn Rosenfeld
- Piano Sonata (1980)
 - 18 minutes
 - Recording by Eliza Garth